



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# MODERN LANGUAGE NOTES.

Baltimore, May, 1894.

## TENNYSON'S "IN MEMORIAM."

"'In Memoriam' is rather the cry of the whole human race than mine. In the poem altogether private grief swells out into thought of, and hope for, the whole world. It begins with a funeral and ends with a marriage—begins with death and ends in promise of a new life—a sort of Divine Comedy cheerful at the close. . . . It is a very impersonal poem as well as personal."

These words of Tennyson furnish the point of view from which the accompanying matter-analysis of "In Memoriam" has been made. The poem is regarded as essentially a lyric. It tells of the great chastening sorrow of the poet's life; but in the poem the particular becomes the universal—a universal, however, in which the particular is absorbed, not destroyed. As Stopford Brooke says: Tennyson felt the loss of his friend: he felt the loss of all the friends of the whole world. The poem, notwithstanding many philosopher-critics to the contrary, is not a reasoned system of philosophy. Its subject is not an abstract, but a concrete one—the development of the poet's own character—and the result reached is a poetic, not a scientific one. The development is an organic growth, not a logical process.

The progress of the poem to the final result is marked by three well-defined stages; and the result is reached through six main streams of development—Feeling, Thought, Memories, Communion, Apologies and Dreams. Of these the most important is Feeling. The stages in the feeling are indicated by changes in Time and Place. Though the main result of the poem is essentially emotional, yet novelty is added by presenting a philosophical aspect of the grief. This line of development is indicated in the column designated Thought. The impelling cause of the poem is the desire for reunion with the lost friend: "Memories" serve as a comfort and inspiration to him until the desired communion is attained. The Apologetic-poems serve a double purpose: they are a defence of his song against different

classes of objectors; and also indicate transitions in the poem.

The "Dreams" are yet another class which forms an integral part of the organic development: In the first (iv), the poet sits "within a helmless bark," and looks vainly back to the dead Past for his friend. In the second (lxviii-lxxi), he sees "the divine thing in the gloom" of the Present. In the third (ciii), at the summons of his friend, he joins him on the Sea of Eternity. These dreams, or visions, indicate the onward movement and advance of the poem. The man rises from living in the past, through the present, upward to self-enfolding the large results of the glorious future. They are the mystic shadowingforth of the whole course of the poem.

## PROLOGUE AND EPILOGUE.

"I trust he lives in Christ, and there  
I find him worthier to be loved.

That friend of mine who lives in God,—  
One God, one law, one element,  
And one far-off divine event,  
To which the whole creation moves."

These several lines of thought converge in the Prologue and Epilogue—the Prologue giving the result in its more personal, the Epilogue in its more universal or cosmic aspect. In these the

"answer is given to the problem of sorrow for the loss of those we love—to the cry of the breaking heart all over the world—immortal life in God who is immortal love, and, therefore, immortal life; immortal development—immortal union with all we love; the never-ending evolution of all into more and more of perfection."

The universe—past, present and future—becomes to the poet a seamless robe woven in the loom of Love.

An analysis of any poem can but serve as a word along the way. Poetry speaks best for itself. An idea of the true *poetic* unity of "In Memoriam"—its symmetry and beauty—can be gained only from a diligent and sympathetic study of the poem itself.

## ANALYSIS OF "IN MEMORIAM."

"A grief, then changed to something else."

	FEELING.	THOUGHT.	MEMORIES.	COMMUNION.	CHORUS-POEMS.	DREAMS.
	TIME. PLACE.					
<b>The Present in the Past.</b> "To know the change and feel it, When there is none to heal it Nor numbèd sense to steal it, Was never said in rhyme."	<b>i-xx. The Shock.</b> Yew tree ii.					iv.
	Arthur's home vii. ix-xvii. The bringing home. The grave xviii. <b>xxi-xxvii. Love and Loss.</b> <b>xxviii-xxix. Sorrow touched with Joy.</b>	xxxix-xxxvi. Is my friend immortal? Answer of Love and Revelation.	xxii-xxv. That fair friendship.	vi-xvii. Parted v. viii. xix-xxi. xxxviii. Subject of the Song. xxxvii.	The ministry of Song. viii. xix-xxi. xxxviii. Subject of the Song. xxxvii.	
	xxviii-xxx. Christmas. xxxviii-xxxix. Spring.  Yew tree xxxix.	xli-xlvii. Has he individuality?		l-l ii. Am I worthy?  lx-lxii. His diviner sphere lxiii-lxiv. My low estate. lxv. Love's solace.	lxviii-lix. A nobler Song.  lvii-lix.	
	<b>l-lxxi. Love and Faith</b>	lii-lvi. Nature's Reply—Faith's Protest.			Love the Motive. lxxiii-lxxvii.	lxviii-lxxi.
<b>The Past in the Present.</b> "Love's not Time's fool."	<b>lxxii-ciii. Peace and Hope</b> lxxii. Anniversary. lxxviii. Christmas. lxxxiii. New Year.					
	lxxxvi. Spring.  xcix. Anniversary. c-cii. Leaving home.		lxxxiv-lxxxix. The flowery walk of letters  xcv-cii. His stronger faith	lxxix-lxxxii. The voice that is still.  xc-xciv. Spirit, Come!	lxxxviii. A "secret joy."	
	<b>civ-cxxx. A Glorious Hope</b> civ-cv. Christmas. cvi. New Year. cvii. Anniversary.	cxviii-cxx. Man the crowning work of Time.	cix-cxiv. His sweet perfection.			ciii.
<b>The Future in the Present.</b> "Ring in the Christ that is to be."	cxv. Spring. Arthur's Home cxix.	cxxiv. "By faith alone."		cxvii-cxxiii. Re-united.	cxv. "Love breathed the song."	
	<b>Hope and Love.</b>	cxxvii-cxxviii. "All is well."		cxxiv-cxxx. Full communion.		

ARTHUR BEATTY,  
JNO. A. MACVANNEL.